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[The editor is grateful to Mr. Kunst for his making available the abstracts of the entire Conference which he prepared for the Comparative Literature Program, Indiana University. The abstracts, meant for a different purpose, have been heavily edited, and such distortions of the originals that occur are likely to be the editor's. Only the papers on literature and humanities programs involving literature are summarized below.]

The Second Indiana Conference on Oriental-Western Literary Relations* met on the campus of Indiana University at Bloomington, June 23-27. The theme was "Asia and the Humanities." John W. Ashton, Vice-President and Dean of Student and Educational Services, was presiding officer; Horst Frenz, Chairman, Comparative Literature Program, was director. Besides American delegates, who seemed to represent a less specialized group than those attending the first conference (indicating a broader interest in American colleges in Asia), visiting scholars from Japan, India, Indonesia, Pakistan, the Philippines, Burma, Korea, China and Laos were present, many of these assisted by a grant from the Asia Society. Three Asian statesmen addressed the group: His Excellency U Win, Ambassador of Burma, on "Aspects of Burmese Culture"; Dr. Nugroho, Minister Coun-

* The first conference was held June 28-July 2, 1954. Summaries of the papers are in *LEEW*, I (1954), 17-30; the papers are printed (edited by Horst Frenz and G. L. Anderson) in *University of North Carolina Studies in Comparative Literature*, No. 13, Chapel Hill, 1955.

selor of the Embassy of Indonesia, on "Modern Asian Man, Zealot or Herodian"; and Mr. S. M. Haq, Press Attache of the Embassy of Pakistan, on "Emerging Values in Asia as Seen by a Pakistani"--this last address given at a special meeting of the Conference in Indianapolis with the Indianapolis Council on World Affairs.

The Mahlon Powell Foundation Lectures on philosophy delivered in conjunction with the Conference were by Charles A. Moore (University of Hawaii) on "East-West Philosophy and World Understanding" and "East-West Philosophy and Search for Truth." A symposium on "Oriental-Western Thought" was chaired by Newton P. Stallknecht (Indiana University) with Kurt F. Leidecker (Mary Washington College, University of Virginia) and Y. P. Mei (State University of Iowa) as participants. Shau Wing Chan (Stanford University) chaired a symposium on "Asia and the Humanities." Participants were John D. Mitchell (Manhattan College), G. L. Anderson (New York University), Kurt F. Leidecker, Howard Hibbett (University of California, Los Angeles), and Ernst Erich Noth (University of Oklahoma). A discussion on "The Teaching of Oriental Literature," chaired by G. L. Anderson, had as participants Sister Mary William (President, College of St. Catherine), Alfred H. Marks (Ball State Teachers College), and Royal Weiler (Columbia University).

Lectures on music, an exhibit of Mughal and Rajput miniatures and of Hindu musical instruments, a showing of the Indian film Pather Panchali, and an evening of entertainment by Asian students at Indiana University in conjunction with an exhibit of Asian arts and crafts provided a diversity of riches from the area of the fine arts.

The abstracts below are divided into two groups: literature, theatre, and East-West literary relations, and teaching and humanities programs.

Literature

Teodoro M. Locsin, The Philippines: "American and Philippine Literature"

Two images of America haunt the Philippine mind--a popular one gathered from magazines and movies and a sophisticated one gathered from America's literature. They contrast as much as Horatio Alger and Hemingway, optimism and gloom. The popular image is the America of success, a plain-speaking, inventive people in an idyllic land of boundless opportunity. The literary view is that "nothing fails like success"; this picture of America, fortunately, is limited to a small Philippine minority, the literate. I first discovered the unhappiness of America in the writings of Willa Cather and Robinson Jeffers, and went on to find it repeatedly in Sinclair Lewis, Sherwood Anderson, Erskine Caldwell, William Faulkner, Thomas Wolfe, John Dos Passos, Eugene O'Neill, and F. Scott Fitzgerald--the American dream come true: and then crack-up.

I was not prepared for the living experience of America--the third image. Here was freedom and abundance, discrimination yet no servitude, the dignity of work, hope and energy. There was none of the languor of the tropics--the effect of constant heat and malnutrition. But why the sadness among American writers? The novel of contentment has not been written for America. Everywhere the great writers penetrate the world of appearances: health and common sense go together--sickness attends art. The American writer provides an incomplete picture, but who would write when he feels well?

These are three images a Filipino may have of America. Meanwhile, in the last fifty years, the Philippines has been producing a body of literature

in English. Philippine literature has a national hero in the figure of José Rizal, who wrote in Spanish and was shot for defying the regime. Then came the Americans, soldiers and teachers, carrying English and a literature in English, bringing about a cultural revolution as sudden as the change of masters. Spanish writers were left without an audience; readers turned to English, and some Philippine writing of enduring value has been written in English. The volumes of José Garcia Villa entitled Have Come, Am Here and Volume Two have true insight and lyrical power despite the fact that the poet likes to stand on his head to attract attention. Stevan Javellana's novel Without Seeing the Dawn can tell you more about the common Filipino in war and peace than any other book I can think of. Nick Joaquin's grand theme is the cultural break that took place when America succeeded Spain in the Philippines. In A Portrait of the Artist as Filipino he deplores the lack of tradition, saying that new writers are born without umbilical cords. The task of the Philippine writer is the reconstruction of his identity after four centuries of foreign rule; until this is done, he gets along with masks and does impersonations.

James Baird, Connecticut College: "Critical Problems in the Orientalism of Western Poetry" (Indiana School of Letters Lecture)

The term Orientalism is a critical catch-all in which we have assembled a massive disarray of literary materials reflecting speculative and imaginative excursions across the cloudy boundaries between East and West. A poet's imagination is stirred, and his effort is subsumed under Orientalism whether his inspiration is from the Persian Gulistan or the Japanese Manyōshū. The critic must analyze the nature of the poet's invasion to determine whether his act was an indiscriminate choosing among riches or a systematic attempt to discover reality by directions unfamiliar to Western mentality.

The West is disposed to believe that philosophy, myth, and art coalesce in the East. Cultural differences between Eastern nations are forgotten, and to be Oriental is to be non-Western. The variety and inclusiveness of the East include much that we associate with specific Western aesthetic epochs: primitivism and denunciation of civilized society as we find them in Rousseauistic romanticism are also in Taoism; the destructive force of society is in Po Chū-i; the "waste land" in the paintings of Kung Hsien; the aesthetic problem of how form attains reality as art in the Wen Fu of Lu Chi.

Two critical questions seem logically to arise in considering Orientalism in Western poetry: what distinctions can be made between kinds of Orientalism in the poetic craft, and what compulsions urge our poetry into the act of plundering? A critic willing to assume the task of a conclusive study of Orientalism in Western poetry must be learned beyond measure, but he may simplify his task to a degree by ignoring poetry which has a superficial concern with the Orient and by concentrating on poetry which seriously departs from the Graeco-Roman and Judaeo-Christian West in its search for reality. This second category is difficult and complex since it involves that compulsion of the poet to make a reality for himself, "to tax non-Being to produce Being" in Lu Chi's words. Though Orientalism goes back to the Middle Ages, this kind of poetry goes back only a hundred years and is related to the isolation of the individual, the decline and failure of inherited myth and faith, and the atomistic character of the society in which the modern poet finds himself. Exoticism is

primarily eclecticism and (in the Squire's Tale, Othello, Tamburlaine, and even Paradise Lost) falls clearly upon the senses, with no room for the participation mystique (to use Lévy-Bruhl's phrase). While exotic Orientalism is a kind of poetic idiom presumably worth study, this movement now seems in limbo.

In approaching poetic Orientalism it must be said that a full encompassment by a Western poet of Eastern modes of feeling is impossible: "Western man," says Jung, "cannot get rid of his history." Eliot, who studied Sanskrit under Lanman at Harvard, has said that the only hope of penetrating to the heart of Oriental thought and feeling would lie in forgetting how to think and feel as an American or European. The demands for entity and self-consciousness are in the blood of the Western spirit. Feeling is the matrix of all great poetry in the West and consciousness of the phenomena of birth, death, war, the cycles of the seasons, and man in nature is apparent in every age of Western poetry. The compulsion towards meaning has created our myths and requires the formulation of feeling in symbols--life symbols which to the individual in possession of them are the reality of existence. The Virgin in the Mariolatry of the medieval church and the princely authority in the Renaissance are such symbols. When we speak of the loss of tradition, we recognize the disappearance of such life symbols, and the poet therefore commits the desperate act of plundering the East to find rebirth or at least substitutes for what has been lost in the West.

Two aspects of this are the search for a perseverance of antique myth and the expression of a constantly mounting concern for the meaning of time and for the possibility of attaining a time-free sense of being. The first of these contains an urgency towards a myth of deity and is primarily a theological problem; the second confronts the West with time experienced apart from the God-centered concepts of our tradition. The Judaeo-Christian separation of good and evil into two antagonistic abstract personifications is countered in the East by undifferentiated and unassigned deific powers as Yeats found them in the Nô plays. A mystic participation in an unworldly, superhuman reality is substituted for Western absolutism. The quest for primal myth (proposing no value judgments of the superhuman) is found in Leconte de Lisle, to whom desire is only desire of the unsubstantial and the source of suffering, and Whitman, who, though he does not minimize the self, searches also for a myth of primal unity which will close the gap between good and evil. The loss of authority in Christianity in the modern world is a source for this doctrine, found also in Yeats and Hesse. Selfhood does not seem to be renounced in Christian devotion, but merely released into universal love, and the upwardness of Western religion remains. Western man speaks of doing, the East of being. In the East meditation is thought of as a descent, and immersion. Beginning in the 17th century the Western individual discovered his isolation. Modern man finds this isolation intense and time projects the future into a terror of the unknown. But the Eastern man of meditation redeems himself through the unconscious, where time and desire are laid down, and man is freed of the slavish conviction nihil est in intellectu quod non antea fuerit in sensu.

Though Zen and yoga can be understood by the West, it is not likely that a poetry of meditation will come from a Western practice of them. And if a poet were reborn an Oriental he would no longer be speaking to us. The longing for the East, arising out of temporal consciousness, ends in a failure for Rimbaud and Leconte de Lisle. A partial metamorphosis is in Hesse's lyrics, in Ségalen's Stèles, in the notebooks of Fenollosa--all of whom lived in the East--but I do not find it in Pound, who is as impatient with Taoism and Buddhism as he is with

Christianity and Hebraism. Yeats, in his Lapis Lazuli, has written his Bhagavad Gita. Jung tells us of the yogi who begins his meditation by concentrating on water, changing it in his mind to ice, and then to lapis lazuli. Yeats' poem is a perfect realization in our art of what universal psyche means to the East. At one point, at least, Yeats grasped an Eastern reality, though his personal tragedy is his bondage to his own racial history. Deep in the blue stone in the poem is the Oriental liberation which our Western poets have sought and sometimes touched in reverence.

Alfred H. Marks, Ball State Teachers College: "Form Across the Language Barrier"

The rigid syllable count of the Japanese waka and haiku has presented more of a translation problem than even the rubai and the hexameter. The syllable count is integral to the poem, but most translators ignore it. In this process, just about all the original effects of the poem except the intellectual (which are small enough to begin with) are lost. The intense struggle of the poet to say what he wants within a linguistic and literary framework should be reflected in a translation. Also, I do not believe that the struggle of combining Japanese syllable counts with the English language is as difficult as many translators think. One might compare the rigidity of the haiku form with the sonnet, but the limerick is a better comparison though one likely to be misunderstood.

Three poems by Bashō may be used to demonstrate the retention of the syllable count:

Furuike ya
kawazu tobikomū
mizu no oto.

Old, deserted pond,
into which frogs catapult
with splash of water.

Samidare ni
atsumete hayshi
Mogami gawa.

By the new spring rain
filled to brimming, downward sped,
Mogami River.

Hebi kun to
kikeba osoroshi
kiji no koe.

I hear you eat snakes,
and since then I fear to hear
your voice, O pheasant.

The staggered lines perhaps suggest the Japanese neglect of line separation and a concern with the poem as a continuously flowing thought.

Frank L. Huntley's article "Zen and the Imagist Poets of Japan" (CL, IV [1952], 170-178) says three main ingredients are included in a poem by Bashō: (1) structural form--a Japanese poem should never be translated into a dribble of prose, (2) an opposition between two poles of a philosophical dilemma, and (3) the seizing of an image on which the resolution suddenly turns. I have emphasized the first of these. Rigid syllable count, direct word order, recognizable rhythmic pattern and common logical pattern are not the only qualities the haiku and waka possess, but they are qualities the translator and teacher must not ignore.

John D. Mitchell, Manhattan College: "The Theatre of India and Southeast Asia"

The ancient village tradition of Indian theatre is preserved largely in South India. Classical theatre, presented by travelling troupes in declining numbers, is still appreciated. Student performers on the earthen floors of thatched bungalows learn the hundreds of symbolic gestures of the Indian dance drama by direct imitation of masters. The Natyaśāstra, the 3rd century B. C. treatise on dramaturgy, is still the textbook at the theatre at Kalakshetra, near Madras. In contrast to this theatre, the Little Ballet of Andheri-Bombay aims to synthesize old and new; their Panchatantra ballet, with its animal story material similar to Aesop, exemplifies the ancient Indian theatrical virtues of body control and closeness to nature combined with contemporary verve and professional sureness.

The state of the theatre mirrors the variation within India. In Bengal a commercial theatre production of a novel in the 1920's ran for three years. Commercial theatre sprang up elsewhere, then went down before the popularity and relative cheapness of the movie. The actor-manager in the 19th century style puts on what suits him (while ensemble acting, nevertheless, remains a vital part of Oriental technique which has been lacking in Western theatre). The Southern commercial theatre is migratory, emphasizing spectacle rather than verisimilitude. It uses religious plays, retains such 18th century features (lost in Europe) as the proscenium, and old features as having women's roles played by men.

The greatest life exists in the non-commercial groups; Bombay alone has more than two hundred. Often dependent on subscriptions, amateurs devote five to six nights a week for rehearsals. Provincial, national, and English languages are all used. The national theatre movement is the greatest cultural movement since the partition. The last great festival saw seven hundred plays in fourteen languages come before the certainly exhausted judges.

Such socially conscious plays as those of Ibsen are in India recent and dynamic; even Molière is found to have significant comments on the modern Indian scene. There is a lack of contemporary scripts by Indians.

Indian theatre shaped that of the rest of Asia: dance drama. The theatre of the West is pre-eminently a prose theatre; the East, a theatre for poetry. The Khon theatre of Thailand draws on the Indian Ramayana, and borrows its masks from the Kathakali of South India. Thai Lakorn is danced solely by women, the stories coming from Thai legends. For both kinds the government has sponsored and constructed a theatre. It is the form of entertainment, which, released from the court, makes the most money. Its fantasy has a lesson for us: if you make clear at the beginning what the rules are, the audience will go along.

Leaders of Asian theatre are eager for exchange, clamoring for the sending of technical experts. What can we receive? The concept of the body as a dramatic tool, the fusion of poetry, music, and dance with drama, craft and techniques. Indian theatre might lead us back to a disciplined theatrical art.

David Y. Chen, Indiana University: "The Trilogy of Ts'ao Yü and Western Drama"

Modern Chinese drama is almost wholly derived from the West, has little connection with the traditional Chinese theatre, and dates largely from the

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EDITORIAL

Cross-Fertilization

Detroit being mentally several years behind the rest of the country, the Cadillac Eldorado Kamikaze Brougham, with shatterproof shoji screens, has not yet been announced, but we feel it is on its way. One can scarcely step into a department store without tripping over a hibachi or encountering a forest of scrolls. At a hundred seashore resorts this summer shoji-ized table lamps vied with stuffed alligators--apparently a largely American manifestation of taste--for a place in the home. An art expert, in our presence, reflecting this wave of Orientalism, said with some asperity that he would be glad to speak on the subject "Why I Do Not Collect Japanese Prints."

In this accelerated East-West cross-fertilization, America cannot be said to be losing the battle. Japan has its own Elvis Presley, and l'affaire Lord & Taylor must be noted. A window designer for Lord & Taylor last March gained some understanding of the Eastern mind by arranging a "rumpus room" setting in which the principal object of interest was a statue of the Japanese Buddhist goddess Kwannon outlined by arrows. An ancient and expensive statue is certainly just what the man who has everything needs as a target in his game room. (Isherwood has a character in The Dog Beneath the Skin who slashes real Rembrandts to gales of laughter in a night club act.) Needless to say, protests from local Japanese--as well as from people just interested in art--redesigned the window and brought forth abject apologies from Lord & Taylor.

The point of this editorial is not to rally men of good taste, however, but to suggest that somebody buying chopsticks for his children in Atlantic City has at least heard of China and that somebody buying a \$50. reproduction of a Siamese Buddha in Brentano's has come closer to Asian culture than most of our fathers ever did. Actually, the department stores in New York have brought some very good stuff to our shores in recent years. As for the junk,

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"May Fourth Student Movement" of 1919. It is part of a nation-wide acceptance of Western culture. First called "fashionable new drama" (wên-ming hsi) and later "spoken drama" (hua chü), it was supported by radical students with convictions about modern realism. It immediately became a vehicle for social protest. Translations of Western moderns like Ibsen, Galsworthy and Shaw served to inspire playwrights to experiments in reevaluating Chinese culture.

One of the most gifted playwrights is Ts'ao Yü. His Trilogy--Thunderstorm, Sunrise, and The Wild--may serve as a mature specimen of "spoken drama." Thunderstorm (1934) is the story of a Peking family haunted by the sins of the past. It is a "well-made play" on the conflict of a self-righteous patriarchal authority in a decaying feudal society with changing times. Sunrise (1936) is more naturalistic, less "well-made," and provides a panorama of vice and greed in a commercialized world filled with people from all walks of life. The Wild (1937) tells of love and revenge in the life of a farmer. Its advocating of violence to achieve social reform won it a mixed reception. The three plays carry one message: the dissolution of the old order in China.

Ts'ao Yü has been attacked as over-Western. He has never used traditional Chinese historical or folkloristic themes, but also he has not been a follower of any specific Western dramatist. Western elements are the "threads" he has stolen from "the master's house," in his own phrases. These include: from Greek tragedy, a respect for the "unities" and the "tragic flaw," the use of a chorus, and a concept of fate; from Shakespeare, versatility and complexity of plot, and surging poetry; from Ibsen, character types (like the emancipated woman) and social themes; from Chekhov, a strangely touching melancholy atmosphere, and the value of little or no plot; from O'Neill, stagecraft, symbolism, and the value of colloquial idiom.

But, immersed as Ts'ao Yü is in the West, his analysis of human life, as he himself has declared, reflects the Taoist scripture, the Tao Tê Ching, and its materialistic conception of the universe. Tragedy in this system is caused by the foolishness of man on the one hand and the inhumanity of the universe on the other. Thus Ts'ao Yü's Trilogy is a paradox: it appears to be a scientific analysis of society without the label of science, a "modern" attack on ancient institutions inspired by a primitive view of life.

Chun-Jo Liu, University of Florida: "People, Places and Time in Five Modern Chinese Novels"

The modern Chinese novel is as much the spiritual descendant of 19th century Europe--Tolstoy, Dostoevsky, Dickens, Galsworthy--as the heir of the traditional Chinese novel, in that it makes use of the medium for social protest. The different ways of organizing people, places, and time in the work of Pa Chin, Lu Hsün, Mao Tun, Lao Shaw, and Shen Ts'ung-wen demonstrate the different types of expression of the search for values in modern Chinese literature. The traditional novel as a loosely strung series of episodes--a somewhat formless flux of life like a narrative scroll--gives way to a new concept of structure.

Pa Chin's Autumn (Ch'iu) is closest to the classical form, the theme, the decline of a great family, echoing the Dream of the Red Chamber. The chapters are loosely organized, but the general movement of events is focused sharply on the social turmoil that surrounds the family: the new school system,

the emancipation of women, the emancipation of slaves, freedom of the press, the decadence of the family system are his materials. Pa Chin's form is classical, but his selection of incident is modern and his characters are sociological types. Even the traditional descriptions are directed towards the issue of the tyranny of the big family and placed against a background of contemporary historical events. Lu Hsün's The True Story of Ah Q (Ah Q Cheng-chuan) also criticizes institutions, but the pettiness, false pride, and lethargy of Ah Q, who is a symbol of a type of Chinese character, is his principal subject. The time and the specific place of the action are left vague and Ah Q stands as a representative of a phase of social and intellectual catastrophe. Mao Tun's The Eclipse (Shih) includes three novelettes (The Dissolution [Huen-mieh], The Wavering [Tung-yao], The Chase [Chue-ch'iu]) which represent three movements of a theme: the bewildered Chinese youth of the 1920's. Dostoevsky's introspection is evident in Mao and he is closer to Western realism than are Pa Chin and Lu Hsün. War, political events, disease, and domestic entanglements give Mao's work a realistic quality, but his characters are largely symbols of ideas and suffer like Raskolnikov (mostly over the failure of the revolution) without his eventual regeneration. The collapsing moral structure of the times is the core of Mao's work.

Lao Shaw's satiric Life of Niu T'ien-tz'u (Niu T'ien-tz'u chuan) is also a novel of social protest, but with convincingly drawn caricatures of the different personalities included and the plot organically related to them. Greed, slothfulness, superficiality of thought and lack of imagination are the traits of the "cultured gentleman" Niu T'ien-tz'u. Lao creates a vivid sense of place, and the narrative has a subtle sense of time. Shen Ts'ung-wen's The Frontier City (Pien Chen) has the most satisfactory integration of people, place and time of the works discussed here. He captures the deeper secret of life: love, honor, sorrow, the unpredictable and ironic misunderstanding among men, and the relentless flow of time that seals up all events with a finality.

In all of these novels we find a common concern: a search for true values in a changing social climate. None of them is close to the Western novel, but all of the authors have been reminded of the writer's role as "unacknowledged legislator" through contact with the West.

Saburo Ota, Tokyo Institute of Technology: "Walt Whitman and Japanese Literature"

Natsume Soseki's essay "On Walt Whitman, Who Represents the Principle of Equality in the Literary World" (1892) introduced Walt Whitman to Japan and opposed Whitman as the example of young America against Bryant, Irving, Hawthorne, Longfellow and other older writers who were known to the Japanese. Whitman's insistence on social man made him difficult to understand against the Japanese tradition of nature and love in poetry and fiction. The idea of literature for and about the common people was unknown. Soseki also tried to find evolutionary ideas in Whitman (Herbert Spencer was widely read in Japan) and earlier had criticized the philosophy of Lao-tse in evolutionary terms. Soseki could not understand, however, Whitman's free verse style. Kaneko Unaji's "A Great New Figure in the Literary World" (1894) was based on The New Spirit by Havelock Ellis. He attacked the coterie nature of Japanese literary life and attempted to reorient the Japanese view of nature through Whitman's ideas from both the native tradition and the transcendental nature philosophy of the older Western

tradition. A third essay, Takayama Chogyu's "Walt Whitman" (1898), saw American democracy as losing its vitality and Whitman resisting money and authority. "Whitman's work is a criticism of the 19th century," said Takayama. These three critics could not adopt Whitman's attitude toward the physical life as expressed in such poems as "A Woman Waits for Me."

In the five years following these essays, Whitman was translated and brought to the attention of a wide literary circle. Two essays by Arishima Takeo in 1913 argue a concept of tamashii ("the real existence of our own self") derived from Leaves of Grass. Introduced to Leaves of Grass by a visiting American lawyer, Arishima became much influenced by Whitman and translated large parts of the work into Japanese. Later he became an outstanding novelist and spokesman for the "literature of humanism" of the '10s and '20s. His novels are distinguished by a deep love for the poor and weak.

Shiratori Seigo's Life of Whitman (1914) portrayed the poet for a Japan that was now getting rapidly more interested in his poetry and beginning to introduce Whitman's democracy into native poetry. Shiratori's verse stressed the dignity of the individual and freedom of conscience in colloquial language; he became a leader of the "democratic poets" or "poets of the common people school" (minshu-shi-ha). Tolstoy, Edward Carpenter, Traubel, William Morris, and Verharen as well as Whitman influenced Japanese writing, even including such novelists as Akutagawa Ryunosuke.

Nagamuma Shigetaka opened the last stage when he visited the United States in 1908. He visited Traubel, who urged him to translate Whitman and also to contribute a paper on Whitman's influence in Japan to the annual meeting of the Whitman Fellowship International. Nagamuma took material back to Japan to work on further Whitman studies and because of his experiences in the United States, brought a direct impression of American life to his research. His translation was completed in 1949; the Life is nearly finished.

In the sixty years since the first essay on Whitman appeared in Japan, various aspects of his art have appealed to the Japanese: his humanity and his ideas of a literature for the common people, his consciousness of democratic ideals, his free verse style, and his use of the colloquial idiom. The Minshu-shi-ha school in the 1910s was a culmination of his influence. Today Whitman is more the subject of scholarly investigation than a direct influence on writers.

Kurt F. Leidecker, Mary Washington College, University of Virginia: "Some Buddhist Themes in Western Literature"

Four Buddhist themes developed by Schopenhauer in Die Welt als Wille und Vorstellung have remained basic in the Western mind: the concepts that all existence is sorrow and suffering, that compassion is the highest virtue, that excessive desire leads to rebirth or continuance of unenjoyable existence in one state or another, and that salvation without divine intervention is obtainable by giving up will and desire and achieving nirvana ("nothingness"). The concept that has hung on longest is a distortion of nirvana into absolute extinction. Emerson, otherwise most appreciative of Indian philosophical concepts, speaks of winter, night, and sleep as "an invasion of eternal Buddh" and characterizes the laissez-faire doctrine as "bald Buddh." "Trances, raptures, abandonment, ecstasy" he designated as "naked Buddh." But these are well-meaning criticisms. The appearance in 1878 of Sir Edwin Arnold's Light of Asia greatly assisted

Buddhism in gaining a favorable reception in the West. Its theme of noble self-sacrifice makes Arnold's Buddha identifiable with Christ and his Light of the World was written to rectify this impression. The self-sacrifice theme had more affinities with Victorian Christianity than it would have with Schweitzer's "world and life affirmation" type of Christianity against Indian "world and life negation." The self-debasement and charity of the Buddha had appealed to Christians as far back as the medieval Barlaam and Jehoshaphat (i.e., Bhagavan and Bodhisattva) legend and medieval legends based on the Jātaka stories. The self-sacrifice and compassion of the Buddha form the topics of Ferdinand von Hornstein's Buddha (1898), Gubernatis and Obolonsky's Le Prince Siddharta (1899), Friederich Wilhelm Gerling's Prinz Siddharta der Buddha (1898), and Paul Carus' The Buddha (all dramas), plus the better known Siddharta (1923) of Hermann Hesse. Wagner planned a Buddhist opera to be called The Victorious One after reading Oldenberg's famous book on the Buddha. The Dane Karl Gjellerup even more than these writers made Buddhism his own philosophy; his Pilger Kamadita is perhaps the most successful of his treatments of Buddhist themes. And, of course, the closeness of Tolstoy's thinking to Buddhist concepts has often been pointed out.

The Buddhist form of pacifism which arises from strength rather than weakness has often been treated by those who seek peace in the modern world. Joseph Victor Widmann some ninety years ago produced a poem, "Der Heilige und die Erde," conceived in the spirit of Buddhism. Besides kindness towards one's fellow man, kindness to lower creatures is enjoined.

Buddhism, a religion of tolerance, has recently been praised for warring on caste in India, but the facts are that Hinduism is now against caste and that Buddhism never warred on anything and it is against its nature to set man against man. This tolerant aspect of Buddhism has received notice among the growing groups of Neo-Buddhists all over the world (there are Buddhist journals even in Portuguese and Esperanto). With the possible exceptions of Paul Carus, A. Ferdinand Hérold, and Paul Dahlke, however, real literary production has not come from these groups.

The concept of nirvāṇa, though frequently misinterpreted, has been valiantly wrestled with by Emerson. Mihai Eminescu, the Rumanian poet, conceived of it as "eternal rest" outside the cycle of rebirth and beyond creation. This is close to Tolstoy's concept of immortality. Turgenev and Dostoievski toy with the idea of nothingness.

Thus, Buddhist themes are met with extensively and sometimes in strange surroundings in the literature of the West in the past 125 years: in Russian nihilism, American transcendentalism, in Unitarianism and Freethought, in metaphysics, psychology, poetry and symbolism, in the drama and novel. The variety of the concepts and themes--especially those of compassion and tolerance--indicates a want in Western literature which may be filled by the Orient.

Howard Hibbett, University of California, Los Angeles: "The Traditional Japanese Novel"

An adequate retrospective view of the novel must go back to Heian court society and the Genji, and the survival in fragments of this venerable literary tradition explains some of the differences which distinguish the modern Japanese novel from that of the West. The modern novel in Japan is, on the whole, a remarkable job of Western tailoring, and, read at random, gives the same mildly

varied monotony as run-of-the-mill fiction anywhere. Still, the first rank novels--by such writers as Tanizaki Junichirō, Kawabata Yasunari, Shiga Naoya, Nagai Kafū--reveal differences which suggest Western techniques have not completely triumphed. These differences are not merely in local color, whether genuine or the synthetic geisha-and-Fujiyama exoticism turned out by Westerners. They range from stylistic nuances easy to erase in translation to what Angus Wilson called the occasional "sudden glimpse into a mirror in which the whole world is slanted so differently that it might be a different planet." The qualities have been accounted for by environmental factors, national psychology, the Japanese graphic arts, and, if all else fails, Zen. There remains the element of the literary tradition.

The influx of Western culture following the Meiji restoration of 1868 made late Edo fiction (18th-early 19th centuries) seem more distant than the earlier periods, though Nagai Kafū still admires it. Kafū, early in his career under the influence of French realists and naturalists, writes a eulogy to the "old Tokyo" (called Edo) in his beautiful short novel The River Sumida (Sumidagawa) (1909). Kafū feels nostalgia in the presence of the surviving monuments--mostly popular songs, stories, and prints--of the old capital, now violently changed. This age can best be recaptured, he thinks, in its characteristic literary forms: the long, atmospheric romantic novel of the Tempō period (1830-1843), the comic sketches of the earlier gilded age of Bunka-Bunsei, and the gay quarter vignettes of the 1770s and 1780s. The River Sumida seems to be colored by the rich prose of the old Edo tale The Calendar of Plum Blossoms (Shunshoku umegoyomi). But it is not only to antiquarian sentiment and a preoccupation with demimondaine life that Edo fiction has led. The attitude of detached connoisseurship of Edo authors is also reflected in Kafū. A discriminating awareness of civilized behavior, deliberately casual manner, sharply flavored dialogue, and lyrical description characterize The River Sumida.

The lack of influence of the 17th century novelist Ihara Saikaku, a major figure in Japanese literature, is curious. Saikaku, though scarcely a novelist in the ordinary sense, was discovered by modern writers and widely read but his unique style of concise, rapid imagery and wit was not easy to imitate or suited to the needs of the modern novel. The crisp tone of his The Woman Who Spent Her Life in Love (Kōshoku ichidai onna) contrasts with later sentimental treatments by his admirers, such as Ozaki Kōyō, whose The Perfumed Pillow (Kyara-makura) approximates Saikaku's style and subject matter but lacks his diamond-hard brilliance and does not share his sense of ironic comedy. What remains of the 17th century manner is a taste for decorative effects--the depiction of the Meiji "floating world."

The sombre literature of the 11th to 16th centuries is closer in many respects to the modern writer than is the recent past. The Tale of the Heike (Heike monogatari), its great epic, sounds a note of Buddhist melancholy. The Chinese-influenced battle scenes contrast sharply with the gentle, lyrical passages written in old court style. It reminds one of the scrolls of the period, which are filled with rapid movement, as compared with the scrolls of an earlier age illustrating the Genji, which are subtle and emphasize the art of concealment. The Genji world was completely preoccupied with aesthetic pleasure and sexual intrigue, the former refined to its quintessence, the latter hidden behind layer after layer of screens, shades and clothing. Poetry is the very heart of the Genji. The scene in which the dying Murasaki, Genji's consort, receives her prince for the last time (that chapter called "The Law" [Minori]) has a poem

as its subject as do the scrolls. In this respect the Genji shows itself to be a culmination of a genre of "poem-tale" of which the most celebrated member is the Tales of Ise (Ise monogatari), slight, charming sketches built around poems. The romantic possibilities that exist between the well-born man and many kinds of ladies of the Ise tales are the subject of the first major scene of the Genji. But the Tale of Genji depends for its effect on a unifying principle which does not seem to be in evidence when the story opens: the episodic beginning yields to a long, cohesive conclusion as the sinister and irresistible force of age overtakes Prince Genji. This contrast intensifies our impression of the constant and inevitable flow of time. Criticized by the Japanese themselves for being undramatic, the Tale of Genji is a source of inspiration for Japanese writers who are impressed by its aggregating arrangement of poetic structures and its studied amplitude of incident and diffused detail, all harmonized with fastidious elegance, though many of its effects are meaningless to modern readers in their subtlety.

One of Japan's foremost modern novelists is Tanizaki Junichirō, who spent some years putting the Tale of Genji into modern Japanese. His The Makioka Sisters (Sasameyuki) in the immense leisure and wealth of detail of its picture of the old-fashioned Osaka bourgeoisie reflects his interest in the Tale of Genji. The novel uses not only stylistic but compositional devices resembling those of Lady Murasaki. It is a curiously moving novel despite its shapelessness and static nature, though Tanizaki may be, with his mellifluous flow of language, a "fascinating bore" as Proust has been called. Similar criticisms may be leveled at any of the rambling, plot-less works of the contemporary and characteristically Japanese school of autobiographical novelists, heirs to the so-called "diaries" of the Heian period. These "diaries" lie in the same indistinct ground between random record and artistic fiction as do the modern Japanese "I-novels." Further ambiguities in the character of the modern Japanese novel may be accounted for by the traditional zuihitsu or "miscellany," the first classic of which is the Pillow Book of Sei Shōnagon (Makura no sōshi) of the age of the Genji.

Teaching

Sister Mary William, President, College of St. Catherine: "The Administrative Problem of Insuring the Maintenance of Academic Standards in Area Programs"

The problems of assuring everyone concerned that standards will be maintained in an area study program in which the faculty lacks specialists to begin with are twofold: (1) those dealing with the administration and with the colleagues of the faculty members involved in the program, and (2) those dealing with faculty-student interrelations. To convince the administration that the program is a good one, it ought to be good, but poor scheduling, easy ways in the classroom, and "stealing" majors can alienate deans and teachers. Any interdepartmental course is suspect, and to convince a colleague that his standards can be as high in a ten-lecture portion of a course as in a thirty-lecture course is not easy.

Student-faculty problems respond to cooperative effort. Some essential points are: (1) Screen the students for interest and aptitude. Restrict the course to at least C-level students. (2) Aim the course at either lower or upper division level, not both. (3) Go to extreme lengths to insure that the faculty

is closely knit. Carefully planned preliminary meetings are essential. Strong teachers with a healthy respect for their colleagues are essential. (4) Present a united front to students on all questions of policy regarding the program. This means faculty decision on the approach to the area, where the emphasis is to lie, what part each member will teach, what and how much the students will read, and the nature of the assignments. The faculty should assist at one another's classes and each member should have a syllabus of all of the other parts of the course. A planned and harmonious acceptance of standards makes the students feel the course is a single course and by increasing faculty morale produces a corporate confidence which no single faculty member could possess. When faculty members have access to one another's outlines, attend each other's lectures, and read and grade term papers and examinations together, misunderstandings are eliminated, standards are kept up, and the course gets the reputation of being difficult but interesting.

Royal Weiler, Columbia University: "Some Problems and Techniques of the Columbia Program"

The Columbia undergraduate Oriental Studies program consists of two courses. One is in Oriental Civilization and aims to provide an understanding of the contemporary life of the peoples of India and Pakistan, China, and Japan by the study of the evolution of these civilizations. The other course, Oriental Humanities, consists of readings from works by Near Eastern, Indian, Chinese and Japanese authors. Both courses have status as electives and are designed to appeal to students who are not specializing in the areas involved. The Humanities course is conducted as a student discussion course.

Specific problems arise with the various Indian works included. The Upanisads are the student's first real introduction to the complexities of Indian thought, his experience with the Vedas having been largely aesthetic. The Oriental Civilization course, if he has had it, helps here and background reading may help more, but fundamentally the teacher's task is to guide and only secondarily to explicate, lest the text be buried in footnotes and exegesis. A technical glossary to the words read, circulated to the students, helps facilitate their grasp of recurring and unique concepts. (Such a list is indispensable in undertaking Sankara's commentary of the Braha sūtras.) Encouraging the student to see these works as basic to the subsequent materials in the course is pedagogically useful.

The first criterion for a classic in such a course is whether or not it is teachable. Such works as the Saundaryalaharī and Sri Candī (or Durgāsaptaśatī) have been a tremendous influence in Indian thought but their backgrounds and sectarian import make them unsuitable for a few hours of discussion. Works such as Dandin's Daśakumārācārīta (Adventures of the Ten Princes) have too little of universal import, and that Dandin was a master of style is difficult to demonstrate to the non-specialist. Kāvya (i.e., lyric poetry) is particularly difficult to teach because style loses most and religious and philosophical thought least in translation. In selecting hymns from the Rg Veda, we disregard the criterion of style followed by most anthologies and select hymns which are significant in terms of the later development of Indian thought, which reveal mythology, ritual and cosmogony: the central creation myth of Indra, later cosmogonic speculations (e.g., 10.129), and the import of ritual (agni) tend to give meaning to the Upanisads. Hymns of nature could also be included. Likewise the Upanisads should be

selected to tie in with later readings, though the precaution must be taken not to departmentalize the material into one unified (and so un-Indian!) system. Buddhism presents similar problems. The Dhammapada brings out less of the basic characteristics of other Buddhist works than the Dhammacakkapavattanasutta or the Milindapañha.

Most literary works such as the epics, the Mahābhārata and the Rāmāyaṇa, though read in the overly-stylized translation in Everyman's Library, get an enthusiastic response from the students. The drama is likewise successful: the Sakuntalā of Kālidāsa and the Mrcchakatika of Sūdraka are considered. As new editions and translations become available, we may expect our emphasis in the course to shift. Through selective evaluation of these works within the limits of the college curriculum and in terms of their significance in the Indian tradition and to the Western heritage, we may hope that Indian religious, philosophical and literary achievements will assume their rightful place in the American classroom.

REVIEWS

Franz Rosenthal. HUMOR IN EARLY ISLAM. Philadelphia: University of Pennsylvania, 1956, x, 154pp.

The putting of Professor Rosenthal's hand to paper assures a result of high scholarly quality, and this volume is that. He states that it is "a further small installment of my studies on significant aspects of Muslim man... [in which] the tremendous mass of material on Muslim humor has been boiled down to its historical essentials" (p. vii).

Professor Rosenthal's own remarks occupy 35 pages and are divided into chapters on the materials for studying Muslim humor, on the historical personality of the famous humorist, Ash'ab, on the legend of Ash'ab, and on conclusions. There is an appendix summarizing Islamic ideas on laughter, a two-part bibliography, an index "of selected rare or explained Arabic words," a three-part index of proper names, and eleven excellent plates.

The body of the book (pp. 36-131) consists of translations of humorous anecdotes centered on the figure of Ash'ab. Of the total of 161 anecdotes (each is numbered), 115 come from the Kitāb al-Aghāni; the remainder are culled from the works of men like al-Jāhiz, Ibn-Qutaybah, al-Ṭabari, and al-Mas'ūdī.

The book gives evidence of having been hurriedly produced, for it contains not a few misprints such as "However" for "However" (p. 16) and the inverted letters in "Abdallāh" (p. 25, n. 7). There are also other slips, such as the rendering "iahta'ibna" instead of "yahta'ibna" (p. 20, n. 3) and the five instances where u or i is used in place of u' or i' (p. 84, n. 2 and p. 85, n. 1). Further, I can see no obvious connection of anecdote number 90 with Ash'ab.

As one would expect, the translation itself appears to be very good although it might be noted that on p. 37 "Ubayd" is "Ubaydah" in the original and the translation "beheaded" (p. 37, l. 7) may be too simple for the Arabic phrase ending "sabr^{an}." Again on p. 38, l. 3, the original "ma'lūdah" might be rendered slightly more accurately as "whipped" instead of "beaten."

One might diffidently ask a few questions of more importance. To what

extent is the author justified in using a title as broad as this one and producing a book as narrow as this? Put another way, is he right that "here, the tremendous mass of material on Muslim humor has been boiled down to its historical essentials"? Had the volume been entitled, for example, Ash'ab: an Early Muslim Humorist, this problem would not have been felt. Again, is the author's (translator's?) trust justified that "nobody will consider it my fault that the translations take up more space than my own remarks" (p. vii)? Naturally, it is not a fault, for many translations have a much smaller percentage of author's remarks than does this book. The question is the propriety of the percentage in a book of the presumed nature of this one.

Professor Rosenthal, in commenting on earlier, largely folkloristic studies of Muslim humor, especially the Hoja and Juha stories, such as those by A. Wesselski, R. Basset, and A. Christensen, says that the normal way to relate the modern to the medieval stories "should lead first to the attempt of finding the earliest stage that can be reached, and then, the later ramifications might be followed up" (p. 3). We certainly hope that he will one day undertake such a study.

In the stories themselves, the casual reader is likely to be disappointed if he expects hearty laughter from each. Some in fact will produce such (numbers 44, 45, 46, 50, 53, and 80 all struck the writer as good ones), but for the most part we would agree with the author's judgment that "it is doubtful whether the modern reader could unconsciously respond to any of them and savor the many nuances of humor they present. The linguistic form on which they depend, and the social conditions and religious knowledge which they presuppose must be studied and understood in order to appreciate the Arabic stories and to recreate for them an atmosphere of living actuality which is essential for humor" (p. 2). One can of course get things other than laughs out of anecdotes. One such which struck the writer was the comprehension of the mood of a society using royal, or aristocratic, patronage. The general atmosphere seems stultifying.

In conclusion, then, here is a little book which is based on careful scholarship and packs a large amount of material into a small space. Of interest and value to the specialist in medieval Islam, both for the analysis and translation, the work will appeal less, in fact not quite as much as the title suggests, to the general readership of LEARN.

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R. BAYLY WINDER

Ihara Saikaku. FIVE WOMEN WHO LOVED LOVE. Translated by Wm. Theodore de Bary. With a background essay by Richard Lane. Tokyo: Charles E. Tuttle, 1956, 264pp. Cloth, \$2.75; paper, \$1.95.

Mr. de Bary's translation of Kōshoku gonin onna (1686) has at last brought the Western reader substantial evidence to support the claim that Ihara Saikaku is a major figure in Japanese literature. That Saikaku is not merely the sly pornographer eschewed (in public) by Victorian scholars can easily be seen from this book. In these five tales of sudden infatuation and illicit pas-

sion, freely embroidered on the patterns of scandals of his own time, we find all of Saikaku's great themes: the precariousness of life, its "awesome, unstable beauty," and the ineradicable frailty of common humanity ("even in the midst of tears unseemly desires are ever with us"). Pathetic romances, ludicrous indiscretions, deaths, travels, love-making, and the vivid genre scenes in which Saikaku delights for their own sake are set forth in his sparkling, serio-comic manner. That manner has been expertly captured in the English version.

Yet, as Mr. de Bary points out in his disarmingly modest preface, Saikaku does present extraordinary problems to the translator. Doubtful interpretations, if not downright mistakes, stud even the pages of those modern paraphrases and commentaries written, or signed, by eminent Japanese men of letters. The present version includes some slips of its own (Onatsu ages from sixteen to fifteen on pages forty-nine and seventy-one, for example), but they do not obscure its general fidelity--to the tone as well as the text of the original. Sometimes even Saikaku's verbal wit is conveyed ("The sleeper who slipped up," or "The lake which took people in," among chapter-headings). Of course, the involutions of his elliptical prose conceal still more. Gonin onna is seasoned with a variety of stylistic complexities, if not so liberally as Saikaku's first novel, which Mr. Lane has described elsewhere as "shot through (and I use the term advisedly) with quotations from, or parodies of, the Nô dramas, classical romances, ancient poems, and the popular songs and sayings of the day." A detailed, analytical translation, with full annotation, would not only have great historical and antiquarian interest but would uncover many further riches of style. But this fine literary version is a discovery of another, and rarer sort, which brings us Saikaku's fiction in its intrinsic vitality.

A word must be added in praise of Mr. de Bary's illuminating introduction, and of Mr. Lane's valuable study of the tales, their sources, and their social and legal background, together with convenient references--to which may be added the later article ("Saikaku and the Japanese Novel of Realism," Japan Quarterly, April-June 1957) cited above. The book is well produced, with the full set of Yoshida Hambei's illustrations for the first edition. These, however, should have been called "reproductions from facsimiles" rather than "facsimile reproductions."

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NOTE

Yang Chu and Chuang Tzu. Professor Archie J. Bahm, Department of Philosophy, University of New Mexico, is looking for unpublished manuscripts pertaining to Yang Chu and Chuang Tzu with a view to including them in a new series of Oriental classics.

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the connoisseur must, in his agony, regard it as the price of progress and keep in the inner circle his nostalgia for the days before Perry. Some real progress: Tuttle's beautiful and inexpensive volumes on Japanese painting, the 40,000 copies of Suzuki's Zen Buddhism sold to date, the inundation of the Japan Society by Methodist women who decided to study Japan this year.

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